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ABSTRACT

This book is a teacher's guide for a course on cultural awareness. The general objectives of the course are given, along with a listing of the required texts. The first section deals with cultural identity. Objectives of this part of the course and a series of activities the teacher can undertake to promote cultural identity are described. The second section deals with various modes of nonverbal communication and their cultural significance. A course evaluation questionnaire is included as well as three tests on cultural identity and nonverbal communication to be given to the course participants a semester after the course is taken. The follow up activities focus on attitudes and facts relating to Puerto Rican and other Latin American cultures. (Author/AM)

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Teacher Training Pack

For

A Course On Cultural Awareness

by

DR. CARMEN JUDITH NINE CURT

University of Puerto Rico

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1976

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INTRODUCTION

In this our day of shrinking spaces between nations as well as between peoples, I offer this course in the hope that it will be of help in bringing different peoples together, in mutual respect and love, for only thus can our world become better. We are surrounded by the most advanced technology the human race has ever witnessed and produced. However, we are still separated from one another by hatred, suspicion, and hostility. I offer this small contribution as an effort to promote self-awareness, acceptance, and pride among people from different ethnic and cultural backgrounds with the hope verified through personal experience that we will then be able to accept and admit as friends those who are ethnically and culturally different from ourselves. I am sure that when we become capable of perceiving and understanding these differences we will then be able to experience the oneness of the human race, and the reality that everybody is our brother.

Carmen Judith Nine Curt
University of Puerto Rico, 1976

GENERAL OBJECTIVES OF THE COURSE

After having experienced this course, it is hoped that those participating in it will have attained the following:

1. An awareness and acceptance of their own ethnic, historical, and cultural background.
2. An awareness and acceptance of the ethnic, historical and cultural background of others.
3. A realization of man's unity in spite of differences.
4. The realization of their own particular communication behavior and the communication behavior of others.
5. The skill of "switching cultural channels" in order to establish an acceptable, non-offensive, productive relationship with people from other cultures.
6. Practice in keeping eyes and ears open to perceive systems of communication they had never noticed before.
7. The learning of the rules that operate in face-to-face relationships, and the ability to apply them in culturally different situations.
8. An awareness of the following facts regarding culture:
    a. That it cannot be shed.
    b. That every cultural detail is incredibly old.
    c. That culture functions out-of-awareness.
    d. That in order to understand others we must first understand our own culture.
    e. That this is done better by studying and observing the cultures of others.
    f. That cultures are neither better nor worse; simply different.
    g. That every human being is bound by his culture.
    h. That in order to be free from the hidden constraints of culture we must study it.
    i. That this study is rather a new enterprise in our educational world at present.
    j. That behind the differences among peoples, there are basic similarities such as love, family, loyalty, friendship, joy, and the belief in transcendence.

The specific objectives will be found in each section of the course.

The teacher should inform the students of them before discussing and teaching each section.

He/she should also inform the students taking the course of the final requirements of the course, which are found on page 3-4.

REQUIRED TEXTS

1. C. J. Nine-Curt, *Non-Verbal Communication in Puerto Rico*, N.C.C.D., 778 Forest Avenue, Bronx, New York 10456 (1975).
2. E. T. Hall. *The Silent Language*, Fawcett Publications, Inc., Greenwich, Connecticut (1959).
3. E. T. Hall. *Beyond Culture*. Anchor Press/Doubleday, Garden City, New York. (1976).

I. CULTURAL IDENTITY

Operational Objectives

After having discussed the content of and participated in the activities planned for this section, the students will:

1. Discover through the gesture quiz that cultures have different gesture systems.
2. Know exactly what is expected of them by the end of the course and what tasks will be performed as requirements of same.
3. Find out their ethnic ancestry and share it with the group.
4. Discover the antiquity attached to everything that makes us what we are, our language, food, music, etc.
5. Verbalize facts about their ancestry and customs.
6. Verbally supply instances of differences in cultures as experienced both at home and abroad in regards to the ten primary systems of culture.
7. Analyze thirteen quotations from Hall's SILENT LANGUAGE to deepen their understanding of what culture is all about.
8. Discuss and realize man's unity as expressed in poems and songs.
9. Outline a series of units on cultural identity which they feel could be used effectively with the children they teach.

As an activity to surprise the students, the teacher will administer the gesture quiz found in the Case Study carried out in District 23, in Brooklyn and found on pages 52-70*. The professor in charge of the course, however, should first practice the gestures with the teaching video-tape devoted to them. After he/she feels sure about them, he/she should carefully practice those found on the quiz. Then, he may administer the quiz to the teacher-students as instructed in the Case Study, one at a time, informing them that they are going to take a quiz on gestures from *X* culture, without identifying it for them.

Another possibility is to have the students write down in words the meanings of the gestures as the professor makes them in front of the class. If this procedure is followed, then the quiz could be corrected with the group, and results given in percentages as per the following table:

Number of Items Correct	% Correct
20	100%
19	95%
18	90%
17	85%
16	80%
15	75%
14	70%

**Non-Verbal Communications in Puerto Rico. (1976)*

13	65%
12	60%
11	55%
10	50%
9	45%
8	40%
7	35%
6	30%
5	25%
4	20%
3	15%
2	10%
1	5%
0	0%

Correct the quiz by simply telling the students the answers, or having them guess at them. Do not practice the gestures further. After the quiz has been corrected and percentages given, ask if anyone knows what culture the gestures come from. Those with the higher scores are possibly Puerto Ricans, and they may identify the culture.

After the quiz has been corrected, the teacher should then introduce the course by announcing to the students that in the course, as with the quiz, they will find, they will discover new dimensions of culture — particularly the dimension of non-verbal communication — which functions differently from culture to culture. The procedures to be followed in class will be observations, analysis, self-analysis, discussions, and role-playing . . . constantly! The main purpose of the course, as stated in the general objectives, is to have the students 1) become aware of their own culture as well as that of others and 2) practice switching cultural channels in order to attain better communication and understanding with members of cultures other than their own. If the teacher students come from private or public schools, the goal is definitely practical, namely 3) to improve communication with their students, particularly with those who come from ethnic and cultural backgrounds different from theirs (the teacher's).

Course requirements are discussed now. Students will:

1. Keep a weekly log (if class meets weekly, daily if class meets daily) where the individual student will record in a paragraph not longer than ten lines, and not shorter than five, the most striking facts or insights learned or acquired that week (or day). This log will be handed in at the end of the course to be evaluated by the professor. If the course requires a grade, a grade should be given to the log. If not, the professor will comment on the students' observations. The logs should be returned to the students.
2. Keep a collection of information, dialogues, and situations for role-playing which are of possible use in their teaching situations, illustrating contrastive cultural facts among Anglos, Puerto Ricans, Black Americans, Jewish, etc. . . .

These will be handed in at the end of the course for evaluation by the teacher of the course. If the course requires a grade, a grade should be given to the collection of dialogues and situations presented. The collection should be returned to the student. If the professor so desires, he may ask any student for a copy of his particular collection.

The professor of the course could now begin the discussion of Part I, "Cultural Identity" which is found on pages 1-8*. This section briefly describes our Puerto Rican culture for the only purpose of using it as a spring-board for discussing the cultures represented among the students present at the course, and for the added purpose of making the students aware, first of all, of their own culture by observing and analyzing another one probably quite different from theirs, in this case, our Puerto Rican culture. The Puerto Ricans attending the class will also become aware of their own culture, since all cultures function out-of-awareness, besides becoming aware of the cultural identity of their classmates as they discuss and bring it out into awareness. In other words, the students will soon realize that they are children of a particular culture, one not chosen by themselves, but the only one they can boast about. Thus, the only alternative is to find out who they are, accept it gladly, and consequently, accept what others are, culturally speaking, for no one can change his culture.

Before starting to read Part I, "Cultural Identity" ask the participants — whether Puerto Rican, Black, Anglo, Jewish, Italian, or Oriental — to find out the following about themselves, and bring the information on a 5" x 8" card:

1. Their last names (mother's and father's) — Do they know their source? Are they English, French, Russian, Slavic, Spanish? From what part of what country? etc.
2. Their family ancestry — Brief, whatever they can find out from their parents, if they are alive, or an old relative. Where did they come from? What about the grandparents, and great-grandparents?
3. If immigrants, draw the route their ancestors took in coming to the U.S.A.

The above should be given as an assignment from one class period to another.

The above information should be discussed in small groups of 4 persons each. These groups should be made up of students from different ethnic backgrounds. Each person in each group reads or talks about the information on the card and shares it with the members of his group. A group leader is chosen who reports on the findings of each group to the whole class regarding its members. This need not take more than two class periods.

This type of activity may create a little tension. Just hold your ground, for the following thing is true: "You cannot shed culture," (E. T. Hall, THE HIDDEN DIMENSION, p. 188), and the students have to learn this fact of life as early as possible. In order to create and promote some community feeling, have the students bring some candy or main dish typical of their culture, to be shared at an international lunch right in the classroom. They should also distribute the recipe for making the same. Someone should also bring music — instruments or records — for

4

*NVC in P.R.

an artistic demonstration of cultural differences as found right there in their own classroom.

Now, start reading Part I of "Cultural Identity". The students are somewhat "ablandados" (softened) for it by now. This is an important part of the course, since becoming aware of our long historical past is very important. If the professor is knowledgeable about linguistics, he/she can also mention that language also gets lost in an unwritten past. Caribbean Spanish, its intonation lines and sounds, has its roots in coastal Spain, southern and eastern, which borders the Mediterranean, the famous sea which cradled so many civilizations. Thus, even our way of talking, our tones, are incredibly old, brought over by Columbus close to 500 years ago on LaPinta, La Niña, and La Santa Maria. The same for the old races of Africa, and the peoples of Europe and the Orient.

If there are Black Americans in the class, ask them to contribute details from the history of their race and their culture. Do they know the tribes in Africa where their ancestors came from? What about the Irish? The European Jew? The Italians? The Germans? The variety and antiquity of each single ethnic group are incredible, and should be brought out here.

Give yourself time in discussing all of the above, for the longer you let them talk about themselves and their roots, the better they will feel about them, and eventually the more they will come to respect their own heritage (if they do not do so already), and consequently, that of others.

Always be supportive of what they talk about, of what they say. You as the teacher, no matter your identity, should never comment to the effect that what is being discussed is "funny", "odd", "strange", "peculiar". These are dangerous and sensitive grounds, and they must be dealt with the utmost of care, sensitivity, understanding, and acceptance. Never be critical, never laugh at anything that is said. If you do, you might as well stop your teaching right then and there, for you have started to alienate someone in your class, and others will follow. You have already defeated the whole purpose of this course.

But if you are supportive, understanding and acceptant, then go on to Part II of "Cultural Identity". This can be read outloud, the same as Part I to promote verbal exchange between the students and yourself. Stop during your reading to ask for comments. It is *their verbalization* that counts, *not yours*, for they will forget what you, the teacher, said, but not what they themselves brought forth from the inmost recesses of their beings.

There will be disagreement with the author (CJNC) at many points, and that is good. However, keep the reading moving, and the comments going. One thing not to be questioned is the fact that all of us are PEOPLE, culturally different one from the other, but loaded with virtues and some defects, and definitely worth a lot.

In discussing Part II, A, "The ten primary systems of culture",* the students should put forth more and more contrasts which they have experienced either in their

*NVC in P.R. Pages 4, 5.

own lives or in traveling abroad. The teacher can also give examples from his/her own experience. But let the students talk.

1. Interaction — The Japanese "elaborate" — so they seem to us — ways of addressing each other are famous the world over. "The venerable . . .", etc.
2. Association — The "jerga" (slang) of different teenage groups is quite striking.
3. Subsistence — Food is a never ending topic of conversation for any class studying culture. What does Christmas mean foodwise? A wedding? A birthday? A wake? You can organize another "typical" food fest with contributions from everybody.
4. Bisexuality — In Iran, big, burly men walk the streets holding hands.
5. Territoriality — Ask the students if they are sitting at the same place they sat the first day the class was held. Also ask them if they have particular spots reserved in their homes for themselves. Any fights there because of invasion of territory?
6. Temporality — What is "late" or "early" culturally speaking in the Anglo world? Among Puerto Ricans? Blacks? English people? The Mormons are particularly careful to arrive anywhere exactly on time.
7. Learning — Do you need silence or noise to study? Music? Do you study in bed better or on the floor, or at a table? How did you learn to dance? Any formal classes?
8. Play — American (Anglo) speeches, even sermons, seem to begin with a joke, and then the "serious" stuff is turned on. How are sermons preached in different cultures? Is joking permitted in social gatherings? Who tells the jokes? Men? Women? Children?
9. Defense — What medicines are effective in different cultures? What do you do for a headache? Puerto Ricans still use "alcoholado" (bay rum) for a headache, and rum plus salt for a stomach ache or indigestion. Ask for other culturally "effective" medicines.
10. Exploitation — Clothes are important in any culture. How should a man dress? A woman? Ask Blacks what is acceptable and stylish? Latins? Anglos?

As a teacher, keep your cool particularly for #10 above. Clothes, in most cultures, are closely tied with concepts of self-worth and correctness.

Continue reading with the class. In coming to my recommendation to learn how to "switch cultural channels",* PAUSE. This is one of the main purposes of the whole course besides the others of increasing cultural self-awareness, accepting one's

*NVC in P.R. Page 5.

own culture, and consequently, accepting that of others. Anticipate for the students that learning such "switching", although difficult at first, will bring untold satisfactions and self-fulfillment, maturity and insights, plus friendships untold.

In discussing the quotations from E. T. Hall found in Part II, B,* have the students go to the text itself, to the pages where the quotes were taken from, in *The Silent Language*. They could discuss one or two of the quotations among themselves in their groups, and then have the leader (or the group) discuss them in front of the class. There are 13 quotations. So, each group may be able to discuss more than one quotation.

Whatever new ideas or examples each group brings to the class as a whole are most welcome, for these concepts (Hall's quotations) are basic to this course, and they should be internalized as much as possible through verbalization, analysis, meditation. Let the ideas sink in.

For example, regarding quote#1: Cultures go as deep as organizing differently the way we think. Languages manifest this in many ways. The normal defensiveness of man manifested in his always blaming other things for his mistakes (rationalization) seems to be highlighted somewhat in Spanish in expressions such as the following:

Spanish	*English*
1. Se me pegó la sabana. (The sheet stuck to me.)	1. I overslept.
2. Me dejó la guagua. (The bus left me).	2. I missed the bus.
3. Se me perdió. (It got lost on me).	3. I lost it.

Latins also seem to feel that "time" may be taken in a somewhat more relaxed way than in the Anglo culture. The Spanish language also gives expression to this feeling.

1. El reloj no camina. (walk)	1. My watch isn't running.

Which influences which? Does culture influence language or language culture? Possibly, there's a constant flow of checks and balances from both.

Quotes #2 and #3: The "out-of-awareness" aspect of culture must be stressed again and again. We are programmed by culture to a frightening degree, and we do not realize it. Talk about this, for this is very important. Even our attitudes are mostly "tapes" learned early in life.

Quotes #4 and #5: Why does Hall say what is found in quotation #4? Possibly, like Socrates ("Know Thyself."), Hall knows that not knowing oneself nor accepting oneself is at the root of much of the distress people are undergoing these days. Either we find out who we are and accept ourselves joyfully, or we live living deaths. Anomie

*NVC in P.R. Pages, 6, 7.

(alienation) is no way out for the human race: only self-acceptance and self-knowledge can lead to peace, peace with ourselves and peace with others.

Quotes #6 and #7: These quotes are basic to this course. If a child learned his own particular culture, then he can learn to observe it and analyze it, like he learns to analyze his language — sounds as well as vocabulary. Thus he can learn to also "see" the cultures of others. Quotation #6 conditions one part of #7, namely, the "teaching" of culture. We cannot "learn" another set of cultural habits at the adult level, for we already belong to a particular culture. The most adults can do — after puberty — is learn *about* other cultures and through practice become adept at "switching cultural channels" when the situation demands it. But such an adult will forever remain the child of a particular culture. True, children may be bilingual and even trilingual. But they usually learn well the culture of the home; next, that of the school. However, it seems that the home has prevalence over that of the school. An adult who tries to shed his real culture, and merge in with another one, will at most repress his "home" culture, and be forever expending energy in holding on to a make-belief, energy he could use for more joyful and humanly productive enterprises. Such cases exist, oftentimes adults who had very painful childhoods.

Quotes #9 and #10: The acceptance of the culture concept means simply self-acceptance as well as the downplay of concepts of racial and cultural superiority. Moreover, many misunderstandings would be resolved, and the possibility of many positive things would emerge such as self-realization and cooperation. The energy most people waste on deceiving themselves, on not accepting themselves could then be devoted to studying and improving oneself, and in helping others be themselves.

Quotes #11, #12, #13, and #14: The study of culture is an immensely difficult task. This course is just a beginning, but if anyone gets "hooked", then he *can* continue finding out more about culture. And he shall find truth, which will make him freer and happier.

Part III introduces "the Unity of Man".* Ask the students, after they have read the poem, to bring any other poem they think they could use with their children in school to stress the idea of man's unity. If they cannot find a poem, let them bring a song, or a quotation regarding man's sameness before his Creator. Analyze in each contribution what man is "same" in, and what he is "different" in. You can start the discussion with the poem included in Part III. Then, each group, together with its leader can discuss what they have brought to class. Have each group select the most significant samples brought to class, and have them run-off (dittoed, mimeographed, Xeroxed) so that each member of the class can take home the best samples. Save your own copy, but the next time you teach the course to another group, have the groups look for new samples themselves. In case you get a class where very little response is given to the above activity, then you can produce the samples collected in previous courses.

Read the last paragraphs of Part III with the students, and ask for comments. Some observations might be cutting: "What is wrong with the

*NVC in P.R. Pages 7, 8.

melting-pot idea? We should definitely retain it." You may counter with the answer that the Puerto Rican sociologist Dr. Samuel Betances usually gives to that comment: "Yes, it was a great idea. The problem was that only one group was invited and admitted to the 'pot' party: The Anglos." Actually, "melting pots" racially and culturally speaking are possible, and Puerto Rico is one to a very impressive degree.

After having discussed "Cultural Identity", it might be advisable to have the groups outline a series of units they would use with their children in school. The groups may be rearranged now by grade levels. Second grade teachers together, or elementary school teachers, if there are not enough from one grade. Junior and Senior high school teachers could also work together. The objective of the units is to promote among their children cultural self-awareness, acceptance of it, and awareness of the culture of others. Young children will understand all of this through songs, games, role-playing, and sharing of food. Much self-analysis is impossible with them, but the little poem may be used, and possibly translated into other languages. I am sure the elementary school teachers will come up with very creative suggestions and activities.

Junior and Senior high school teachers can use self-analysis with their students, and many of the activities used here in the course with them can be used with the students:

a. Diagnostic gesture quiz.
b. One's genealogy.
c. Tracing on a map the route followed by parents or grandparents in coming to the U.S.A., or simply to America.
d. Native food fests.
e. Dance activities.
f. Analysis and discussion of some of Hall's quotations.
g. The looking for poems, prose, etc., that proclaim man's unity.

The product of the above efforts could be presented, discussed and analyzed in class, and then revised. Each group should distribute their project to the other teachers, if these are interested in having them.

II. NON-VERBAL COMMUNICATION

Operational Objectives

After having discussed the content of and participated in the activities planned for this section, the students will be able to:

1. Produce and recognize fairly well all the gestures included in the gesture teaching tape.

2. Use the names of the non-verbal areas to be discussed later in the course, namely, kinesics, proxemics, haptics, monochronism, polychronism, occulisics, etc.

3. Role-play of non-verbal dialogues which use Puerto Rican gestures.
4. Write short non-verbal dialogues based on their own cultural gestures.
5. Discover which gestures function in their own particular culture and which are non-existent or vary from Puerto Rican gestures.
6. Realize through role-playing and observations in the classroom and outside, that talk and dialoguing are never free of body movements.
7. Realize that movements and gestures differ from culture to culture.
8. Realize that some cultures not only move differently but much more than others.

Before beginning the discussion of this section, the professor should review the gestures which appear in the Denver speech, on pages 11-16.* These also appear on the teaching tape. Use these activities simply for practice purposes.

Refer the students to the gesture quiz which is found on pages 60-63.* Go over the gestures carefully with the students, having "gesture" practice for as long as it takes to learn them fairly well. They should be able to recognize correctly those they missed when they took the quiz at the beginning of the course. The purpose of this is to prepare them: (a) to contrast these Puerto Rican gestures with those found in their own culture, and (b) to make it possible for them to switch cultural channels easily when meeting these gestures when communicating with Hispanics, particularly, people from the Spanish-speaking Caribbean islands: Cuba, Puerto Rico and Santo Domingo.

It might interest the teachers taking this course to know that the "Denver Speech" spiked the interest in NVC (non-verbal communication) among TESOL (Teachers of English to Speakers of Other Languages) members. There, the author (CJNC) and Dr. Grace Holt, Chairman of Black Studies at the University of Illinois, (at Chicago Circle, 1401 University Hall, Chicago, Illinois 60680), gave a strong push to this new trend in ESL teaching, namely, the inclusion of NVC in language teaching. Dr. Grace Holt has been involved since then on research on NVC among Black Americans. Some students may wish to contact her.

After going over and practicing the gestures in the "Brooklyn" quiz, the teacher should immediately be informed of the different NVC fields to be discussed in the course, as areas which differ from culture to culture but which all cultures include. It is these contrasts that sometimes cause friction in cross-cultural communication.

List the following areas on the board, or use an overhead projector.

	NVC	*Includes*
1.	KINESICS	Movement of body, gestures, facial expressions, way of carrying torso.

*NVC in P.R.

2.	PROXEMICS	The handling of space, territory.
3.	HAPTICS	Touching.
4.	MONOCHRONISM vs. POLYCHRONISM	The ordering of interaction: One at a time vs. many at a time.
5.	OCCULISICS	The handling of eye movements.

You can also inform the students that besides the above, they will all be observing and discussing how different cultures treat clothes, money, silence, noise, laughter, and play. They are all handled differently in all cultures, but it seems all cultures have them all.

Students taking this course may now move to the lists of gestures which appear on pages 11 to 16 . Teacher and students will practice them, or observe them on the teaching tape, and through discussion decide which of these Puerto Rican gestures do not function in the Anglo culture, in Black culture, in Jewish culture, in Chinese culture, whatever cultures are present at the course.

One conclusion those present will come to is that Puerto Ricans need to know that many of their gestures do not function in an Anglo setting, or sometimes in other Hispanic cultures. Puerto Ricans must then be taught that they have to use words plus their gestures in communicating with Anglo people in the States; otherwise, they run the risk of not being fully understood.

The above is not as easy as it sounds, but Puerto Ricans should try very hard to learn and use the words that translate their gestures. To highlight the capacity of Puerto Ricans and possibly other cultures to communicate with just gestures, practice the following real life situations, and the corresponding verbal activities in English. When presenting the dialogues to the class for the first time, have the students guess or look up the meanings of the gestures by referring to the lists on pages 11-16.

DIALOGUE #1
(At a Concert in Puerto Rico)

Non-Verbal	*Verbal*
Girl: (Sees a man-friend up front with a girl he should not have been with. Touches friend next to her on his arm. When he looks her way, she wiggles nose and points with her lips at girl accompanying man three rows in front of them.)	Girl: Hey, who is that over there?
Friend: (Looks at her, and wiggles nose with concerned look on face.)	Friend: I'm sorry. What did you say?

Girl: (Points with lips at same person again, and wiggles nose.)

Friend: (Looks where girl is, looks at friend next to him, and shrugs shoulders, tilting head to one side and dropping corners of mouth.)

Girl: That person over there; who is she?

Friend: (Looks) I don't know!

DIALOGUE #2

(Observed at a Cuban bakery/restaurant at 92nd Street, New York City)

Non-Verbal	*Verbal*
Customer: (A man approaches counter where pastry is on display).	Customer: (A man approaches counter.)
Attendant: (Girl, raises eyebrows and gives nose a slight wiggle up.)	Attendant: May I help you?
Customer: (Points at doughnuts with lips, and signals "one" with forefinger.)	Customer: I'd like a doughnut, please.
Attendant: (Looks at customer as she takes a slip of wax paper, and waits a few seconds with it in her hands.)	Attendant: Are you having it here?
Customer: (Nods.)	Customer: Yes, please.
Attendant: (Gives doughnut to customer.)	Attendant: Here! That will be 20 cents.
Customer: (Takes doughnut with left hand, and pays with the other.)	Customer: Here. Thank you.
Attendant: (Takes money and smiles.)	Attendant: Thank YOU!

DIALOGUE #3

(Part of the following dialogue took place among Cuban and Puerto Rican friends in Pennsylvania. It was later augmented for demonstration purposes.)

Roberto has a bad cold and laringitis and can't speak. So he makes gestures in answering to Luisa's questions:

Luisa: Hey, Roberto. How good to see you! (Shakes hands with him.)

Roberto: (Shakes hands with Luisa. Tells her he can't talk by pointing at throat, and making claws with both his hands to signify it is very sore; points at lips and moves forefinger from side to side to mean "No, no.")

Luisa: You are sick. What a shame!

Roberto: (Nods head to mean "Yes".)

Luisa: When did you catch that terrible cold?

Roberto: (Signals past time.)

Luisa: Oh, some time ago. I am sorry!

Roberto: (Shruggs shoulders, and tilts head to side, with corners of mouth dropping, to mean: What can one do!)

Luisa: Roberto, I also heard your uncle died.

Roberto: (Nods head to mean "Yes".)

Luisa: Poor man! You must be very sad.

Roberto: (Makes the "So, so" gesture with right hand.)

Luisa: Oh, I am sorry. Then, he was not a favorite of yours, eh?

Roberto: (Gestures with head and forefinger for "No".)

Luisa: Why was that?

Roberto: (Makes the "crazy" gesture, and the "tight with money" one.)

Luisa: He was quite rich, right? How did he make his money?

Roberto: (Makes gesture for "intelligent" and "stealing".)

Luisa: No kidding! A "mafia" man!

Roberto: (Nods head to mean "Yes", and makes gesture "That's over with!")

Luisa: Good riddance, eh! And his widow? Is she nice?

Roberto: (Nods to mean "Yes", and makes the gesture for "Exquisite", "Chevere".)

Luisa: You like her a lot, eh?

Roberto: (Opens arms up to mean "A lot" and nods with head.)

Luisa: You have a lot of nice relatives, right?

Roberto: (Makes gesture with hands that means "oodles".)

Luisa: But you did inherit a little from your Uncle, right?

Roberto: (Makes the gesture for "a tiny bit".)

Luisa: Roberto, I must go now. Great to have seen you! Get well soon, O. K.?

Roberto: (Smiles broadly, and waves at her goodby as she moves away.)

Luisa: (Waves back.)

Now, divide the groups in pairs. They can now practice the above three dialogues and role-play one of them in front of the class. If video-tape facilities are available, everyone can be taped and then observed by the class.

The groups can also write their own dialogues, if they so wish. They can include in the dialogues more than two people if they want to, and they can role-play them in front of the larger group.

After the idea that gestures have communicative meaning and that gestures accompany talk most of the time, have the class meet in groups of four, and let them discuss other ways of gesturing found in cultural groups other than the Puerto Rican and Hispanic ones. One way to go about this is by having Blacks, Jewish teachers, those of Irish, German, Polish, Italian or Oriental descent, go over the lists on pages 11-16 and decide which gestures they do have in their culture, which are present but are somewhat modified there, and which they do not have.

Recommended assignment: Bring to class four or five gestures observed at home, or at school, or in your own behavior which seemed different from those of Puerto Ricans' and other Hispanics. Latin American and Spanish teachers present should also try to find new ones not listed for Puerto Ricans. Ask people to watch eyebrows, arm and hand movements, shoulder and leg movements, torso movements. These are very expressive parts of every person, kinesically speaking. Puerto Ricans may also find other gestures that have not been listed, since the above list is rather limited. Let them contribute with these additional gestures. Each person should note down these observed gestures and movements on a 3" x 5" card, so that a small collection of cross-cultural gestures can be started by everyone. These could be photocopied in a Xerox machine and distributed to the whole class. Each student should pay for the copying of same. The card:

Nationality:

Description of gesture:

Who made it: W_____ M_____ Child_____

Meaning of gesture:

If students bring a lot of gestures to the next class for the above assignment, take time to discuss the following ideas, and practice them, so they are well established, understood, and internalized:

1. Seldom is talk and dialoguing free of body movement.
2. Movements and gestures differ from culture to culture.
3. Some cultures move not only differently but also much more than others.

In Louis Forsdale book NON-VERBAL COMMUNICATION, (1974, page 14*), he mentions the following:

> "Puerto Ricans... touch each other much more than do most other Americans who were born and raised in the continental United States. Sidney M. Jourard, a psychologist, observed couples in cafes in several cities to discover the number of times per hour they touched each other. The results:
>
> San Juan, Puerto Rico 180
> Paris, France 110
> Gainesville, Florida 2
> London, England 2

Although this field is rather new, scholars in it feel that talk is at most 35% of cummunication while the rest, 65%, is made up of messages sent not through words, intonation patterns, and grammar, but through movements (gestures, etc.), staring, touching, space, timing, etc., in other words, through non-verbal ways of communicating. (Birdwhistel, page 50.)

A. KINESICS = Movement (Pages 23-24 NVC in P.R.)

Operational Objectives

After having discussed the content of this section, and participated in the activities planned for it, the students will:

1. Realize the importance and feasibility of switching cultural channels.
2. Practice switching cultural channels through role-playing and in real life situations.

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* Harcourt Brace Jovanovich, Inc.

Before going on to other non-verbal areas of communication, students could now read from pages 23 to 24 in the book*; from "Let me discuss KINESICS now . . ." to ". . . in this world of ours." Stress the following points, or better still, have them come out of the discussion with the students:

1. The fact that actions are performed out of awareness.
2. The fact that variety is common among peoples of the world although there is usually a tendency towards some sameness, uniformity and similar behavior within *one* culture.

Examples of the above: No two stones, shells, fruit, are exactly the same, but they are similar in many things: shape, texture, color, design. Bring a few to class, shells, for instance, and have the class examine each one. Or leaves! There will not be two alike, ever. In the same fashion, no two persons are exactly the same, except, probably, twins and these externally only. They will vary in temperament. People vary in their body movements and speech, although there may be rough similarities. No two people speak exactly the same, even though they be New Yorkers, Bostonians, Irish, Italians, Puerto Ricans, Dominicans, Cubans, what have you.

Culture-wise, the same thing occurs. People may come from one and the same culture, and have, however, their own peculiar mannerisms, ways and styles. If this is understood, then one can also understand why the skill of SWITCHING CULTURAL CHANNELS becomes indispensable in this world of ours, where not only people from different sub-cultures within one main culture meet and interchange, but where people from entirely different cultures meet and mix. Discuss the point made on page 24 about SWITCHING CULTURAL CHANNELS again, for this has to be highlighted constantly. I sincerely believe this skill is at the root of intercultural communication. The skill is actually a disposition and a behavioral resource which makes possible the acceptance, first, of ourselves as a particular cultural "being", and second, of those who belong to other cultures. If we know who we are, culturally speaking, if we accept ourselves, and we try hard, *very hard* to accept others, we are taking very effective measures in bringing about inter-cultural understanding.

B. PROXEMICS = Space (Page 21.)*

Operational Objectives

After having discussed the content of this section and practiced the activities planned for it, the students will:

1. Realize there are differences in the handling of space among different cultures as evidenced in
    a. greetings
    b. everyday conversations
    c. ordering of objects in homes, schools, etc.
2. Get the "feel" of differences in cultural spacing after having practiced greetings in different cultural styles.

Read to the class from page 21. Open the content to discussion and ask for instances of people who have felt "hemmed in" or "rejected" by others because of inter-cultural misunderstandings based on the handling of space. Here are some examples from my own experience and that of friends:

1. A friend of mine, an American fellow from Vermont, almost lost his job because he felt his Cuban boss stood too close to him for comfort when they talked to each other. Actually, he felt the man was sending him homosexual messages. So, every time the boss came to talk to him, the Vermont fellow would step back and back, sometimes even around his desk. The boss felt the fellow was being entirely disrespectful and indifferent, for he interpreted the backing away as inattention, distinterest, disrespect. A mutual friend tried to help them understand the situation, but the relationship was never a healthy one.

2. Another friend of mine, a woman teacher of ESL, had "space" trouble with some Arab students of hers. One of them, in trying to regain his comfortable distance while speaking to her, actually climbed on her desk to "reach" her. She seemed distant and completely out of the conversation to him. She was frightened out of her wits by her student, of course.

There is a film entitled "Silent Walls", obtainable from Eastern Psychiatric Hospital, Philadelphia, Pennsylvania, which shows several things: (1) space is a reality in interpersonal relationships; (2) this is a field of research of importance for many other fields such as urban renewal, house designing, and interior decoration. It may be profitable to rent it.

If there are orientals in the group, specially Japanese or Chinese, they could certainly talk about the way they handle space in their homes. It also seems that while Americans like wide open spaces outside their homes, things are close together inside their homes. In many Hispanic cultures, among middle classers, homes are clustered together, but inside, there are a lot of empty spaces, interior patios, spacious living rooms and high-ceilinged bedrooms. The new planners are doing the impossible, however, to get everybody into cramped up places, from airplanes, to schools, to homes. Some cultures accept this more graciously than others.

Practical application

Now practice greetings in several cultures, and watch for space!

Latin greetings (among friends):

1. Women and women: "Hola", plus a hug, a kiss. (Practice it.)

2. Men and men: (The Mexican abrazo). Two men come very close, hug each other, and pat each others back three times, then step back, and shake hands three times. (Have American men practice this.)

3. Men and women: Not as close as (white) American men and women. The space used in greetings and talking in American white culture between members of the opposite sex is too close for comfort for Latins of the opposite sex. A handshake and a smile. "Hola!"

American greetings (among friends):

1. Women and women: No hugging, no kissing, in most Anglo sub-cultures. Discuss this thoroughly, and have other types of greetings emerge from the discussion. (Practice this. Have Latins practice this.)

2. Man and man: The handshake is common. How close or far apart are they? Practice it. Measure the distance. (Have Latins practice this.)

3. Man and woman: Have two Americans greet each other while two Hispanics also do it. Opposite sexes. Measure the distance.

Try to get as many greetings discussed as possible. Let us hope there are Orientals and Hindus in the class, for then the class would be able to observe and role-play unique kinds of greetings. Role-play them! And have fun doing it!

C. HAPTICS = Touching (Pages 21-22 NVC in P.R.)

Operational Objectives

After having discussed the content of this section and practiced the activities planned for it, the students will:

1. Realize the differences regarding touching as manifested by different cultures.
2. Practice and get the "feel" of being touched by members of a sex they are not used to being touched by in their culture.

In the greetings just practiced, there was a lot of touching, particularly in the Hispanic greetings between members of the same sex. Read now the short section on

"Haptics" on pages 21 to 22*, down to ". . . as well?" Practice now once again some of the greetings and concentrate on the touching manifested in them. Americans should practice being greeted by Hispanics the Hispanic way. Hispanics should practice being greeted by Americans the American way.

When touching, be careful not to overdo it. Too long a hold on the arm of a friend of the same sex in Puerto Rico, creates feelings of discomfort. Possibly, a homosexual message is being sent. If so, this is very threatening, for homosexuality seems to be very much "taboo" in Hispanic cultures even in our changing times.

Another thought: In Puerto Rican culture, and probably in other Hispanic cultures, men are not permitted to touch even their women friends. Touching is very limited in public among opposite sexes. However, American men seem to be permitted by their culture to touch American women quite a bit. This would be considered highly offensive in a Latin culture. Practice this in the group. Hispanic women have to learn that American men are not being disrespectful when they hug them in public, even kiss them, nudge them, or stand "too" close to them. American women should practice being touched by other women, Hispanics preferably.

D. MONOCHRONISM vs. POLYCHRONISM (Pages 22-23.)

Operational Objectives

After having discussed the content of the following section and participated in the activities planned for it, the students will be able to:

1. Understand through role-playing and observation of varied situations what a polychronic culture does in ordering inter-personal relationships.
2. Describe and role-play a monochronic style of inter-personal relationship.
3. Identify either of the above, or any other style practiced in class.

The next non-verbal contrast is very dramatic and very important for both Hispanic and Anglo cultures. It has to do with the way interpersonal relationships are organized in each culture. Most Hispanic cultures seem to be *polychronic* while Anglo and other northern European cultures seem to be *monochronic*. Read now from page 22 ("My third example . . ." to page 23, down to the words ". . . turn completely".)

Let's now practice these two styles of interacting.

Example #1:

At a store (Men's department)

Customer A: (Woman) (Approaches counter where a clerk is at. Smiles. He smiles back.) Do you have flannel pajamas for men?

Clerk: (Man) Yes, we do. Very nice ones, too. (looks for them.) Here. Medium?

Customer A:	Right . . . They feel nice.
Customer B: (Woman)	(Approaches counter. Clerk establishes eye contact with her immediately. Smiles.) I am looking for a leather wallet. Have any?
Clerk:	Yes, very nice ones. This is not too expensive, and it is very good. Leather, yes.
Customer A:	This one looks very nice.
Customer B:	I like red leather better. Hope my husband likes it, too.
Customer C: (Woman)	(Approaches counter. Looks at clerk and clerk establishes eye contact with her. Smiles.) I have to change this belt. It's too small for my husband. My cooking is making him too fat. (All 4 people laugh.)
Clerk:	What size do you want?
Customer C:	42 instead of 38. Those things! (Everybody laughs.)
Clerk:	(Produces a size 42. While Customer C is looking at belt, he addresses Customer A.) Do you think you want this? It's just $8.00. It's on sale.
Customer A:	Yes, I'm taking it. Can you gift wrap it?
Clerk:	(Writes out the sale-slip, and says:) They'll gift wrap it for you at the main counter, over there. (Hands over package to Customer A.) (Customer A departs.) (Clerk continues taking care of the other customers. Now he addresses Customer B . . .)

Distribute (Xerox or mimeograph or ditto it) the above dialogue among your students, and role-play it with them. After they have practiced the above dialogue, ask them to re-write same according to the way the same situation would take place at a large city store in the U.S.A., at the Men's Department. Those who come from other non-European cultures, could produce the dialogues that would take place in the stores of their country. If it is at all possible, have Blacks, Jewish students, Italians, go to stores run by "natives" of their ethnic backgrounds, and have them check the words and NVC used in real life situations. They can then report to the class, write their "ethnic" dialogues, and role-play them.

After the dialogues have been tried out in front of the group, ask each group that presented them to polish them so they can be distributed and used later on with junior and senior high school students.

Those teachers who teach elementary grades should write as their particularly assignment simple, short dialogues which their youngsters could learn and role-play as if they were going to a store in different cultures . . . if children ever do, there.

Example #2:

In school (in Puerto Rico)

(Teacher at her/his desk looking at a book in front of her/him.)

Student A: (Approaches and says:)
Here is my exercise. Correct it for me. (With Puerto Rican "Please" intonation.)

Student B: (Approaches. Puts his exercise in front of her face.)

Student C: Mine, mine!

Teacher: O.K., O.K. (Takes "A's" exercise and "B's", corrects "A's". Hands it over to "A". "A" stays around close to the teacher looking at her correcting "B's".)
(She hands over the exercise to "B" while she continues correcting that of "C", who is also very close to her. "B" remains near her.) (Suddenly "A" pinches "B". "B" screeches.)
(Teacher opens eyes wide and glares at "A")
("A" looks down, and moves to his desk.)
("B" also goes to his desk.)

Student D: (Comes very close to teacher, pulls at her dress or suit; teacher bends to hear message, pats him on the head, and sends him out to the bathroom.)
(Returns exercise to "C", and "C" returns to desk, after teacher hugs him a little.)
Teacher moves to front of desk to start a dictation.

After students have practiced the above, making believe they are third graders, they should talk about the necessary modifications such a situation would undergo if the teacher were Anglo, or, simply, themselves. They should write a tentative dialogue, and then check it in their classrooms, if they are teaching. The next day, they could role-play the dialogue in different cultural versions.

Several contrasts should be highlighted. In the U.S.A., one *must learn not to interrupt*, if one comes from a Hispanic culture. What about others? In a Hispanic culture, Anglos and other European cultures *must learn to interrupt*, for they have priority over the person being taken care of.

Have students promote the writing of other types of dialogues that they consider vital for their students to learn if they are to function productively in an Anglo culture. However, one must always remember: one way is not better than the other. It is simply different. Nevertheless, in an Anglo culture, the way to behave is as Anglos do. In a Hispanic culture, the way to behave is as Hispanics do.

Example #3:

At a cocktail party! (Puerto Rican)

(Guests (men) seated in a circle, all talking at once, either to the person next to them,

or across the cocktail table where drinks and dips, etc. have been placed. Women are probably in the kitchen cooking and serving.)

Host (man):	I see too many empty glasses! They must have holes. Must change them.
Guest A (man):	Slow, man, you fix mean drinks.
Guest B (man):	He just doesn't want us to go. He wants us to sleep here.
Guest C (man):	Where? There are not enough beds for all of us.
Host:	You'll sleep on the floor. That's one of the reasons I bought a nicely cushioned rug. You won't feel the tiles.
Guest A:	With all this rum, I won't feel any tiles anyway.
Guest B:	With all that fat you mean, rum or no rum.
Guest A:	Hey, hey! This is legitimate fat, so there! Jealous because your bones will ache on the tiles?
Guest C:	I have done nothing but eat and drink this Christmas.
Host:	Good! Eat some more, here. Some "morcillitas". (blood sausage)
All three guests:	Whoa! No rice in them, like they should be.
Guest A:	You must be from Mayagüez. In San Juan, we put rice in them. Good! Hum!
Host:	Finish them up fast. We are going to have some music now. Here's the guitar, Carlos. Some nice "aguinaldo" (Christmas song) or "bolerito". This party is getting too "wordy", for my taste.

Let the group role-play the above situation. Then, they can sit in groups, with different ethnic backgrounds represented, and write the dialogue for similar situations in a Black, Anglo, Oriental, Jewish get-together, cocktail party or what-not.

A possible activity is for the members of the class to plan a real cocktail party, and act throughout it at different moments as if they were at an X cultural party. Limit it to a cocktail party, for it is usually limited in time and it is possible to observe things because the space is limited. If some cultures do not hold cocktail parties, then have them think of a situation that could be represented and observed, and have them discuss or role-play it in class. Then, compare it with the above example.

Another possibility is to have the Black Americans in the group arrange for a visit to a Black Pentecostal or Baptist service, where the congregation chimes in while the pastor speaks, a behavior not seen even among Catholic Charismatics today, much less among the traditional Catholic churches and Protestant ones such as Episcopalian and Lutherans. Of course, never at a Jewish service. If visits to various centers of worship can be organized, it'd be quite profitable as an experience of culture at its most significant and varied.

Assign the rest of the pages, down to page 27. If you feel it convenient, assign a test to the students on the content found on pages 1 to 27. There are three forms of the test. Give form A as a guide for studying. Discuss it in class. Then, administer test B a

day later. If anyone fails, he can take a make-up, that is, Form C. (The tests are included in this pack separately.)

Curve (mistakes)

- 0 - 3 — A
- 4 - 6 — B
- 7 - 9 — C
-10 -12 — D
- 13 + - F

The purpose of the tests is to have the students review very important content, to give them the opportunity of going over the same material once more, so they will learn certain basic concepts well.

E. SMILING (Pages 27-29 NVC in P.R.)

Operational Objectives

After having discussed the content of this section and participated in the activities planned for it, the students will be able to:

1. Role-play how strangers act in meeting on the street in a Puerto Rican or other cultural setting.
2. Role-play how acquaintances act in passing each other on the street in a Puerto Rican or other cultural setting.
3. Write and role-play dialogues for situations where Anglos use the words "Please", "Thank you", "Excuse me, please".
4. Role-play the opposite as it happens in a Puerto Rican or other cultural setting.

Read to the class the section on "Smiling", pages 27 to 29. Then, implement the following role-playing:

Example #1:

Meeting of strangers in Puerto Rico.

1. Two women who are strangers pass each other in the street, establish eye contact with each other, smile, and keep going.

   (This happens in most towns of Puerto Rico, but much less in San Juan, the capital.)
2. Two men who are strangers pass each other on the street, or a hall, they DO NOT establish eye contact, DO NOT smile, DO NOT say anything. They keep going.
3. If a man and a woman pass each other on the street, many a Latin man turns around, looks the girl over, may say a "piropo" to her, and keeps going. If the girl

is particularly beautiful, the "piropo" may be lengthy. The girl better not say anything or look back! She just keeps going.

In order to practice the above, the men in the class should practice writing a few "piropos", as well as practice the "Sexy" intonation for saying "Adios!" to women in most Hispanic cities. Some of the Latin men present may help out in writing the "piropos". Here are a few:

1. "Adios, princesa." — "Hi, princess!"
2. "Si cocinas como caminas, me caso contigo." — "If you cook as nice as you walk, I'll marry you."
3. "¡Que Bombón!" — "What a morsel!"
4. "Que curvas, y yo sin frenos." — "What curves, and me with faulty brakes!"
5. "Barco grande, ande o no ande." — "Give me a large ship any time."
6. "San Pedro debe haber dejado abiertas las puertas del cielo. Ahí va una virgencita que se le escapó." — "St. Peter must have left the doors of heaven wide open; there goes a virgin, just escaped from heaven."

Discuss the above with the class before role-playing them. Latin men must be taught that behavior such as this, so beautiful and poetic for Latins, is totally taboo in the States and in many northern European cultures. But do role-play the above, and let us hope you have some Anglo men present. The experience will be unforgettable. Also find out how Blacks and Orientals would act in a similar situation and role-play it.

Example #2:

Greeting acquaintances in a Hispanic (Puerto Rican) setting.

Acquaintances are people you have been introduced to, or people who work with you at the same place, school, department, etc. You do not have to know their names, necessarily. This, of course, is quite different from some Anglo settings, such as large cities and towns. You do not qualify a greeting unless you have been introduced formally and possibly have had some professional or friendly contacts.

1. If two women who are acquaintances meet on the street, or hallway, they establish eye-contact, say "Hola", smile at each other, and keep going.
2. When two men who are acquaintances, meet on the street, or hallway, they establish eye-contact, say "Hola", smile at each other, and keep going.
3. When a man and a woman who are acquaintances, meet on the street, they establish eye contact, say "Hola" to each other, smile, and keep going.

The "smile" is also used to substitute for "Thank you", "You are welcome", "Excuse me, please", "May I see you, please" in Puerto Rican situations. However, Puerto Rican children and adults must be taught to accompany their smiles with words in an Anglo setting.

After role-playing the above three situations, have the teachers write short dialogues for their Spanish-speaking students, particularly Puerto Ricans, so as to give them practice in adding words to their smiles. They do not have to stop smiling, but they have to learn to say the words in an Anglo culture.

Suggested situations:

1. Friend: Sure, you can use my pen.
   Friend: (Smile) Thank you.
2. Teacher: Here is the book.
   Student: (Takes it.) (Smiles) Thank you.
3. Teacher: Well, well? How are you today?
   Student: (Smiles) Very well, thank you. And you?
4. Clerk: Here is the change.
   Customer: (Smiles) Thank you.
   Clerk: You're welcome.
5. Policeman: You can cross now.
   Student: Thank you.
6. Customer: On what floor can I find raincoats?
   Clerk: On fifth.
   Customer: Thank you.
7. Student: Excuse me, Mrs. Jones, did you find my notebook after I left this morning?
   Teacher: No, I didn't. Did you lose it?
   Student: Yes, I did. Thank you, anyway.
8. Student: Mr. Smith, may I see you for a minute?
   Teacher: I am very busy now, Pedro. Could you come in an hour?
   Student: Sure, Mr. Smith. Thank you.
9. Student: (Teacher is talking to another student.) Excuse me, Mr. Forbes.
   Teacher: Yes?
   Student: Could I see you in a half hour?
   Teacher: You can see me in five minutes. Just wait out there in the hall, please.
   Student: Thank you very much, Mr. Forbes.
10. Friend: (At the library) (Marcia is reading.)
    Marcia, excuse me, please. Could I borrow your dictionary for just a minute?
    Marcia: Sure, here it is. But bring it back right away.
    Friend: Sure enough. Thank you very much.
11. Student: (To the principal's secretary, who is typing.)
    Excuse me, Miss Ford.

Secretary: What can I do for you?
Student: I would like to see the principal.
Secretary: He's busy now. Could you come at ten? He'll see you then.
Student: Fine. I'll be back. Thank you.

12. Secretary: Can I help you?
Student: Thank you, Miss Ford. I must see Mr. Bennett.
Secretary: I think he can see you now. He is free. Go right in.
Student: Thank you very much.
Secretary: You are welcome.

13. Friend: What a nice looking shirt!
Friend: Thank you. (Here, Puerto Ricans would use "A la orden", "You are welcome to it", which cannot be used in an American setting. They might actually take your property away from you.)

14. At a store:
Clerk: May I help you?
Customer: Yes, please. I need a roll of Kodacolor film, 135mm.
Clerk: Here it is.
Customer: How much is it?
Clerk: $4.95.
Customer: Here.
Clerk: Here it is. Thank you.
Customer: You are welcome.

15. At a restaurant:
Customer: (to a slow waiter) Menu, please?
Waiter: Sorry, I thought I had brought you one.
Customer: That's all right. (Takes menu.) Thank you.
(Later on, in ordering.)
Customer: I'd like to have a cup of vegetable soup, fried shrimps, and fried potatoes.
Waiter: Anything else, sir?
Customer: No, thank you.
(Later on.)
Customer: Check, please.
Waiter: (Puts it down.)
Customer: Thank you.

Puerto Rican Spanish uses a special intonation pattern for polite requests, which usually means "Please" and the "Por favor" used in other forms of Spanish.

Commands

1. Me
   pasas
   el
   azú
   car.
   (Pass the sugar.)
2. Me
   cie
   rras
   la
   ven
   ta
   na.
   (Close the window.)
3. Me
   prestas
   el
   li
   bro.
   (Lend me your book.)

Polite requests

zú
pasas el a car?

1. Me
   (Pass the sugar, please.)
   ta
   cierras la ven na?
2. Me
   (Could you close the window, please?)
   li
   prestas el bro?
3. Me
   (Could you lend me your book, please?)

This intonation pattern for requests is oftentimes accompanied by a smile and/or by touching. It is heard constantly among peers, where it is always used. It is also used in addressing people in authority – with no touching – such as parents, husbands, teachers, doctors, priests, ministers, and policemen. But these in turn, do not have to use it with those "under" them. Superiors usually use the command formula in Hispanic countries, and the culture lets them get away with it. It is totally permissible. They can also touch.

Puerto Rican students, and possibly others from other ethnic backgrounds, have to learn the ever-present "Thank you" and "Please" of the Anglo world, for the apparent impression of "rudeness" would then disappear from their petitions.

Have the teacher-students taking this course observe other "formulas" for the next class period, and bring in a description of the situations where they occurred. If some of these new formulas are found to be very common, have the groups prepare dialogues to be role-played. The better ones should be mimeographed and distributed among the participating teachers to be used in their own teaching situations.

Remind these teacher-students however, particularly those who are teaching Puerto Ricans and other Caribbean children that *too many* "Thank you's" and "Please's" make them (the teacher) sound overly formal and aloof when visiting the Islands. Of

course, if members of other cultures are present, they should contribute their formulas for role-playing, for the collection.

F. STARING AND EYE CONTACT (Pages 29-32 NVC in P.R.)

Operational Objectives

After having discussed the content of this section and participated in the activities planned for it, the students will be able to:

1. Establish or avoid eye contact with strangers after role-playing varied styles depending on the culture being practiced.
2. Practice different styles of eye contact in dialoguing with someone according to the culture being practiced.
3. Practice and role-play instances of fan vs. tunnel vision while talking to someone, depending on the culture being practiced.
4. Practice and role-play waiting their turn or interrupting according to the culture being practiced.

Read the section on "Staring and Eye Contact" (pages 29-32) to the class, and discuss it as you go. Some of it has already been discussed under "Smiling", but the cultural differences in staring between American and Hispanic cultures are a source of irritation and discomfort for both groups, and they should be practiced again.

Go back to the eye-contact and smiling between women-strangers, and practice both again, with emphasis placed on the eye-contact. This is somewhat threatening to Americans. But try they must.

Next, practice talking in a one to one situation with another person in the course. Follow the following instructions, so as to get the feel of the different styles of eye-contact among Hispanics and Americans:

Puerto Rican

A. (Talks about a problem he/she had today.)

B. (Listens and looks without taking his eyes off from the speaker.)

A. (As he talks, his eyes wander off from those of his listener. He may look away for a whole sentence or two or three, and then come back to establish very brief eye contact.)

B. (Listens, and says "Uhu", "You don't say", "Unbelievable", and uses many facial "twists", etc.)

A. (Now, "*A*" listens while "*B*" talks, and the above is repeated.)

Anglo

A. (Talks to B about a problem he/she had today. Keeps eyes on B longer than in Puerto Rico. Only wanders eyes briefly away and immediately establishes eye contact with B.)

B. (Listens, and looks at other person's face calmly, without much face motion or smiling. May nod, and make brief comments as well.)

A. (Now, "*A*" listens, while "*B*" talks.)

It is indeed very uncomfortable for a Puerto Rican woman to "stare" at the eyes of a man while *speaking* to him. She can only hold a man's intent look — which any listener has, actually — only if interested in the man. Even wives do not look at their husbands while speaking to them. There are indeed many cultures where women lower their eyes when talking to a man. I believe this happened to a friend of mine in Teheran, and she felt quite sick that first week after having to lower her eyes before men, and not be able to simply look at them while talking to them. I do not know how far our Lib movement will take us Puerto Rican women in breaking this pattern. Possibly we will now, since we know what we do with our eyes.

Have members from other cultures contribute with what they observe happening in their cultures in this area.

It would also be profitable to practice "tunnel" vision as well as "fan" vision. Role-play the above situation again, but this time have another party, "C", approach the talking two-some. The following is what would happen in our polychronic, fan-vision Puerto Rican culture.

"Fan Vision"

A. Talks.

B. Listens.

A. Talks.

B. Listens. Starts talking.

A. Listens.

C. Approaches.

"A", who is listening, sees "C" approaching. Greets him/her while "B" is in the middle of a sentence. "A" and "C" greet each other. "C" now looks at "B", and both smile at each other. If they are friends, they talk, all three, commenting on anything . . .

C. Takes leave, and "A" and "B" resume conversation . . .

Have the class discuss the above, and role-play it. Role-play it until the participating teachers are "fluent" in interrupting and in exercising a newly acquired muscle habit: fan vision. Then, have the class, in small groups, spell out the "American" way, Anglo, Black, Jewish, Irish, etc. If they are not sure, do not tell them. Have them go out and watch others and themselves in a one to one conversation, while a friend or someone dear goes by. Upon returning to class, have them report, write a dialogue, role-play it by groups, and choose the best ones for future use in their own classroom situations. This is a crucial contrast between cultures. A Latin American who is not acknowledged by a friend who is talking to another person, feels he is being given the cold shoulder, or thinks his friend is putting on airs. However, Latins must understand that this is not so if such a friend is an Anglo. He simply has "tunnel" vision, and *cannot twist* his neck, literally, to say "Hello!". Moreover, by practicing the "American Way", the Puerto Rican and other Hispanic students in the class will come to understand the fact that they have to wait their turn patiently until the other person finishes. There is a way to interrupt the people who are talking. Have the students find it. Participants from other cultures should contribute their own cultural style in this area.

G. SILENCE vs. NOISE (Pages 32-33 NVC in P.R.)

Operational Objectives

After having discussed the content of this section and participated in the activities planned for it, the students will be able to:

1. Become aware of how different cultures permit different levels of noise for different situations and gatherings.
2. Become aware of how different cultures have different degrees of tolerance for noise.
3. Will receive training on how to interpret poems or a short prose selections where different voice intensities are used in interpreting them.
4. Will add to the collection appropriate poems and short prose selections to be used with their students in training them to flexibilize the loudness of their voices.

Read section with class and promote comments. Ask participants in the course for possible situations in school where the teachers will have to adapt to the noise level Hispanics reach as a matter of course. Visit a Hispanic gathering — church, baptism party, wedding, home, school: how does it compare with comparable activities among Blacks, Italians, Orientals, Jewish regarding noise level? Have some of the teachers report on this.

If possible, someone who is audio mechanic, may record and measure the intensity of the noise in different ethnic restaurants. I am sure this little research bit would be most illuminating.

Elicit from the group recommendations for making students sensitive to the loudness of their voices, and for giving them practice in flexibilizing such "noise". I am sure reading things out loud in different intensities, could be of help. Choral reading experts could be of help here. They could devise a session with the teachers in the group to teach them how to teach a poem (or a short prose selection) of reasonable length to their students wherein they raise and lower the intensity of their voices. This would also be good practice for the teachers themselves. Some New York teachers (women) seem too loud by Puerto Ricans standards. Have the teachers suggest possible poems for practice. Then, collect them all and Xerox them for the teachers to take.

H. CLOTHES (Pages 33-35 NVC in P.R.)

Operational Objectives

After having discussed the content of this section and participated in the activities planned for it, the students will be able to:

1. Become aware that culture determines the way people feel about clothes and how they dress.
2. Become aware that the care given to surroundings is also determined by culture.
3. Come dressed as people from another culture, in order to experience differences.
4. Find and record the specific styles of dressing of different ethnic groups as represented in the group.
5. Add to their collection information regarding the way different ethnic and cultural groups dress for different occasions.

Read the section on clothes, and get reactions from the teachers. The celebration of Puerto Rican Day or St. John the Baptist at Central Park in New York shows quite vividly the difference between the two cultures, Anglo and Puerto Rican, regarding clothes and care of surroundings. People usually go to these celebrations very well-dressed, by American standards. However, the amount of garbage collected after such festivities is incredible to Anglo minds. The contrasts again is quite simple: Anglos are quite informal about their dressing, and rather look untidy to

Puerto Ricans. However, Americans are quite careful of the surroundings and parks of their cities and homes, and give them the care and attention they do not give to their apparel and hair. Puerto Ricans, and many other Latin cultures, are quite demanding of the way they look, but not as demanding of the looks of their surroundings. Their homes are as neat as their clothes, but not their public places. Somebody else has to take care of them. That is not part of the family duties nor theirs.

Have teachers attending the course suggest ways for making Hispanics start "seeing", "perceiving" garbage in stores, floors, parks, streets, etc. Also, get Anglos to describe the details involved in the way Puerto Ricans dress, both men and women. Blacks also have a tradition for style in clothes. Let them report on their ways. Possibly, Puerto Ricans and other Hispanics could come to class the way Americans look to them, and have the Americans come to class the way Puerto Ricans look to them. Let their imagination run. Possibly, the class could celebrate a Carnival and have people come dressed in caricature form as people from other "cultures" look to them. I am sure this would go over big with children, if taken to the classrooms. But someone, possibly a choral group, should read the little poem "We are people" above, to give a tone of acceptance and fun to the party.

Another possible activity is to have each ethnic group list how they would dress for different occasions. Someone could collect the contrastive list, and tabulate the findings for the group.

Activities:	1. Weddings.	Clothes to be used.
	2. Sunday Church services.	Specify in detail,
	3. Wake.	for Man, Woman,
	4. Picnic.	Children.
	5. Travel abroad.	
	6. At home, while watching T.V.	
	7. At home, while cooking, mowing lawn, gardening.	
	8. Others.	

In the above, include make-up (eye-shadow, lipstick, etc.). Also, be sure to suggest ways in which American teachers could avoid the hostility manifested on page 35 by the Latin American student. Should the teacher know what to expect? What advice would you give a teacher of a Latin American group? Should the students be informed of the American ways regarding clothes? How could you make them understand? This course is supposed to give participants some suggestions as to how to go about making people from other cultures become aware of their own culture and that of Americans. Possibly the participating teachers would suggest including the cultural dimension in any language course whether for foreigners or American "natives". Let us hope so.

I. MONEY MATTERS (Pages 35-37 NVC in P.R.)

Operational Objectives

After having discussed this section and participated in the activities planned for it, the students will be able to:

1. Become aware of the fact that different cultures "talk" about money differently and also specify when to talk about it.
2. Become aware of the fact that different cultures teach their members to behave differently regarding money.
3. Practice and role-play different situations in which cultural differences regarding money matters are practiced.
4. Add specific dialogues to their collection to be used with their own students in practicing this area.

Assign the reading of this section to be done at home, and ask each group at the next class period to get together and write short dialogues based on the context.

Example #1:

The Latin Way:

A. Oh, no! No change, and I have to make a phone call right now. Do you have a dime?

B. Here, here is one. I have more in case you need them.

A. You are too much. Thank loads! Will do the same for you someday.

B. Forget it.

The American Way:

A. Oh, no! No change, and I have to make this phone call.

B. I have change. Here.

A. Oh, thank you. I'll return it to you soon.

B. No hurry, man!

Have teachers from different cultures discuss the above, and other possible dialogues. Customs may differ, of course, and those are what we are after.

Example #2:

The Latin Way:

A. What a lovely car!

B. Yep! Nice, isn't it? I am real proud of it.

A. About $7,000?

B. Noooo! Just $4,000!

A. Incredible! A bargain on top of its looks!

The American Way:

Find out from the Anglo teachers what they would do in a situation like the

one above. Possibly, they would just compliment the car, but never ask questions about how much it cost.

Have the teachers come up with varied dialogues which could be used in their classrooms, and which are to be added to the collection they are taking with them after the course is over.

J. LAUGHTER AND PLAY (Pages 38-39 NVC in P.R.)

Operational Objectives

After having discussed the content of this section and participated in the activities planned for it, the students will be able to:

1. Become aware that different cultures have fun differently.
2. Realize that because of #1 above, dances also follow the culturally determined way of handling the trunk.
3. Participate in dances from different cultural groups.
4. Sing songs from different cultural groups.
5. Add music, songs, and dances from specific cultural groups which can be used with their own students to their collection.

Here is the chance to have some dancing lessons! Have Puerto Ricans, Dominicans, Cubans, and Spaniards each teach a dance. Puerto Ricans could teach their classmates the "bolero", Puerto Rican style, cheek to cheek and all; Dominicans could teach the "merengue"; Cubans, the "rumba" or "danzón"; and Spanish teachers, "flamenco" or a "jota". If there are Greeks, Jewish teachers, Italians, and Orientals who know native dances, they should also select one dance from their particular culture and teach it to their classmates. The purpose of the activity is to experience in the body the fact that dances incorporate the carriage of the trunk and the movement of body parts as taught to each one of us by our individual culture.

Take it easy, though, while carrying out the experience. It is very threatening to move one's body in ways that are not acceptable or are strange to one's culture. However, this practice is important, because the possibility of misunderstanding is also present in this area of culture, if it is not fully understood that the way we walk and move our bodies is also culturally determined. In fact, the way many Latin women move seems somewhat indecent to Anglos. This author received enough instruction on how to walk on my way to Communion from Irish and German nuns, and Catholic lay people in charge of religious activities. My swaying hips — which I did not realize were swaying — were found somewhat inappropriate for such a solemn occasion at the American Catholic colleges and retreats I attended way back in my younger years.

Have teachers decide which dances work out best for them, and why. Motivate them to buy the records so they can use them in similar activities with their students. Of course, some American square dances should also be practiced.

If the teacher-students are very interested in music and dancing, they could go on to singing songs from other cultures. Songs are old favorites with foreign language teachers, and when used for culture, they are rich teaching resources. The Spanish "pasodoble" (two-step) is always full of cultural messages: "El Relicario", "La Virgen de la Macarena". They bring out the importance of the faith in Spain. The Mexican "corrido" always filled with "machismo", is excellent for singing and cultural analysis: Negrete's famous "Ay, Jalisco", "Me he de comer esa tuna", etc., etc. The Puerto Rican "plenas" are old "society columns" in which events on the Island were publicized before newspapers became common. "Boleros" are romantic sonnets, put to music. It would be good to make known a few of the best ones from Rafael Hernández.

And all can be danced. You could organize a party where all the dances could be performed, a real dance feast. Blacks are famous for their dancing prowess, and for their blues. "Salsa" is the "in" thing among Latins in the States. This could be a lot of fun, plus a lot of other nice things, such as cultural awareness and pride.

K. FRANKNESS vs. RETICENCE (Pages 39-43 NVC in P.R.)

Operational Objectives

After having discussed the content of this section and participated in the activities planned for it, the students will be able to:

1. Practice saying "No" several times the Latin way before accepting an offer of food in a Hispanic culture.
2. Practice saying "Yes" or "No" as done in the Anglo culture when offered food there.
3. Write short dialogues to add to their collection regarding the above differences in cultural styles.
4. Practice coming to "verbal blows" with a nasty clerk, or secretary in some big city in the United States. (This, particularly for Hispanics.)

Have students read this section at home, and come to class ready to write possible dialogues for practice with their own students. They should always specify the ethnic group they are teaching.

Example #1:

The Puerto Rican Way:

A. What a nice looking book cover! Where did you get it? It is beautiful!
B. Like it? Here, have it.
A. Oh, no. You can't give me your book cover!
B. Oh, no? Want to bet? Here, take it. It goes well with your attaché case.
A. Now, there. You are too much, really, always giving me things.
B. Really, it is not expensive at all. Not much. Take it, for goodness sake!
A. O.K., O.K., if you insist! It is terrific!

The American Way:

A. What a nice looking book cover! Where did you get it? It is super!

B. I got it at Barnes and Noble. Real nice, and on sale.

A. Oh, that's near where I work. I can get one in my lunch hour.

B. Go, but fast, for they were selling like hot-cakes. I could bring you one, if you care.

A. That'd be perfect. I am too busy. How much is it?

B. Only $5.00, and it is leather!

A. Terrific! Here, and thanks loads.

B. Oh, you're welcome. No big deal, really. Will bring it to you tomorrow, at this time. O.K.?

A. Great! See you then.

Have some discussion about the above two dialogues. The beginning in each is quite similar, but what follows, does differ somewhat, right? Here are two additional dialogues:

Example #2:

The Puerto Rican Way (At a home, for supper.)

A. Here, Bob, have some more rice.

B. I have had enough, really.

A. What do you mean enough? You have only served yourself once.

B. Twice, really. I am full, full, full!

A. Now stop all that nonsense. Here is some more. (Serves him several spoonfuls.)

B. That's enough, really! It is awfully good, though.

A. Good? Well, thank you. I felt it was terrible.

B. It's great, really!

The American Way (At a home, for supper.)

A. Here, Bob, have some more pie. I made it specially for you.

B. Oh, Ann I wish I could have more, but I really should not. I am on a very strict diet. I shouldn't have had any in the first place.

A. Oh, O.K. Don't worry. Sam will eat it all up today or tomorrow. He won't go on a diet, ever!

Or:

A. Would you care for more, Bob?

B. Yes, I'd like a little bit more, just a tiny serving. It's delicious.

A. Well, thank you. I am glad you enjoyed it. Here is your "bit". I hope I did not make it too small.

B. Small is better than too much. I am watching my calories.

This matter of saying "No" the first time you are offered something is not just Latin. It is prevalent in many other countries, like Japan and Teheran. In this last country, it is called "touroffing".

Example #3:

Specially for Latins (When dealing with a nasty clerk.)

Customer: Ms. How much is this cologne?

Clerk: Can't you read, man? It's right there on the bottle!

Customer: Look he-e, young girl. You are being paid to take care of customers, not to find out their educational status. So tell me fast how much this is, or I'm going straight to the manager.

Clerk: Sorry. It's $10.50.

Customer: Thank you, and you can keep it.

The above is a must if Puerto Ricans and other Hispanics are to survive in some large cities, specially New York. It is very much against the grain to answer back in that style, specially for middle class Puerto Rican women, but with a little practice, they can learn to exchange blows the New York way.

L. GREETINGS AND FAREWELLS (Pages 44-51 NVC in P.R.)

These more elaborate dialogues and descriptions may inspire some teacher participants to produce their own ethnic greetings with non-verbal scripts.

Each participant could then pass around at least one of such greetings among her/his classmates for the collection of dialogues being prepared by each teacher.

If some of the teachers become really interested in this type of activity, let them work out their own little project of at least 10 dialogues with their non-verbal scripts.

III. A CASE STUDY (Pages 52-70 NVC in P.R.)

Have the groups talk about the case study after having read it either in class or at home. It presents several posibilities for research. Have the teachers list them. Here are a few:

1. Gesture system among other ethnic groups besides Puerto Rican. (Blacks, Anglos, etc.)
2. Proxemics, Haptics, Polychronism, etc. among Blacks, Anglos, etc.
3. The teaching of culture through the grades
    a. Objectives
    b. Procedure
    c. Activities
    d. Materials
    e. Evaluation

There are also 9 suggestions in the Study on pages 69-70. How could they be made more detailed? Expand each suggestion with activities, objectives, etc., a beginning effort which could be pooled and distributed among the participants of the course for future use.

IV. COURSE EVALUATION

In evaluating this course, the participant-teacher should answer the following questions without signing the evaluation form:

1. How would you rate:

   a. the course? _____

   b. the teacher? _____

   c. the textbook on NVC by Dr. Nine-Curt? _____

   d. the activities? _____

   e. the writing of the log? _____

   f. the making of the collection? _____

   g. the tests used? _____

   h. the Case Study? _____

Scale

Excellent = 5

Very good = 4

Good = 3

Fair = 2

Poor = 1

Very poor = 0

2. Do you feel the objectives were met? _____

3. Which weren't? _____

_____

_____

4. Which of the general objectives seemed in your case to have been fulfilled best? less? _____

5. Would you advise a friend to take this course? _____

6. Why? _____

7. What recommendations would you make in order to improve this course? _____

8. What positive and/or negative effects are still with you after having taken this course? (Don't answer now. To be answered later on.) _____

V. FOLLOW UP ACTIVITY

The questionnaire may be sent again to participants a semester after the course was taken. They will answer then question #8.

Test — A

Name _____

Sec. _____ Date _____

CULTURAL IDENTITY AND NON-VERBAL COMMUNICATION

I. TRUE AND FALSE: On the spaces provided to the left of each statement, write a 0 if the statement is false, and a + if the statement is true.

+ 1. Most everybody knows very little about his own past.

0 2. We find blond people in Barranquitas, Aibonito and Naranjito in Puerto Rico.

0 3. Africans were forced to work in the coffee areas of Puerto Rico.

+ 4. The groups of people who came from Europe and Africa have contributed in making the Puerto Ricans a very varied ethnic country.

+ 5. At present, there are over 45,000 Neorican children on the island.

0 6. We all function completely aware of our cultural heritage, realizing we are the bearers of venerable and well-seasoned cultural and linguistic styles and habits.

+ Some of the cultural changes we are witnessing in our 20th Century make the attainment of man's goal in life, namely, happiness, much harder.

0 8. All cultures give the same importance to time.

+ 9. The way a man behaves in one culture may be classed as feminine in another.

+ 10. Cultures are neither superior nor inferior to others: they are simply different.

0 11. It is abnormal behavior to feel happy and satisfied with what one is, with what one does.

0 12. The Universe does not yield its secrets easily; however, culture is an exception.

+ 13. Man, as a cultural being, is bound by hidden rules, and he is not entirely master of his fate.

__+__ 14. In order to free himself from the tyranny of culture, man must become aware of its hidden ties.

__0__ 15. In the U.S.A., the intimate distance is from skin contact to from 6" to 18", the same as in Puerto Rico.

__+__ 16. All communication is a function of social context.

__0__ 17. White America is culturally disposed to the "melting pot" idea.

__+__ 18. The Non-Verbal aspects of greetings and leave-takings must be taught in ESL and foreign language courses.

__+__ 19. If culture is learned, then it can be taught.

__0__ 20. Polychronism is applied in few inter-personal relationships in Latin cultures.

__+__ 21. Latin-American countries as well as some European countries are touching cultures.

__0__ 22. People from monochronic cultures seem to have fan vision in contrast to the tunnel vision of polychronic cultures.

II. FILL IN THE BLANKS: On the spaces provided to the left of each statement, supply the word that best completes the statement.

Indian 23. The Puerto Rican ethnic identity is possibly based on three main cultures:

Spanish 24. _____, _____, and _____.

African 25.

old, ancient 26. There are no young cultures. All cultures are very, very _____.

out-of-awareness 27. The content of culture functions _____.

learning 28. Man depends on _____ in order to adapt himself and survive.

switching cultural channels 29. The only way to face and solve new situations in a culture different from our own is by _____. (3 words)

right 30. Culture is closely tied with emotions and feelings, so that what a person does as a Puerto Rican, or an American, or a Chinese is the _____ thing to do for that person.

words; language 31. There is much more to communication than just _____.

abnormal; sick; insane 32. A normal behavior in one particular culture may be considered _____ in another.

polychronic 33. The newcomer has priority over the person who is being taken care of in a _____ culture.

one unit; one piece 34. Americans hold their trunk as _____. (2 words)

gestures; movements 35. Puerto Ricans use more _____ than Americans do.

words
farther
touch 36. It is convenient for Puerto Ricans to remember that in order to relate better with Americans, they should use _____, stand _____ apart, and not _____ them ever.

kinesics 37. _____ is the field that studies motions.

French 38. Names such as Betancourt and Duffaut are _____; Abdernoor and Num are _____.

Lebanese (Arabic) 39. Antonini and Rafucci are _____; Pérez and Diaz are _____.

Corsican (Italian) 40.

Spanish 41.

III. MULTIPLE CHOICE: On the spaces provided to the left of each statement, write the letter of the choice that best completes each statement.

__d__ 42. At present, there are over _____ Puerto Ricans all over continental U.S.A.
a. 15,000 c. 10,000,000
b. 60,000 d. 1,000,000

__b__ 43. The activity by which man defends his space from outsiders is called
a. interaction c. association
b. territoriality d. temporality

__b__ 44. One of the most effective ways to learn about our own culture is by taking seriously and studying
a. our own culture c. books on cultural travels
b. the culture of others d. none of the above

b 45. Man evolved culture in order to
a. smother himself with innumerable details and rules.
b. have freedom to devote himself fully to fulfilling himself.
c. defend himself and exploit his neighbors who were different.
d. all of the above.

d 46. The new enterprise of learning to live together . . . together but different . . . can be carried out if we
a. accept the unity of man.
b. learn to switch cultural channels.
c. promote cross-cultural understanding.
d. all of the above.

d 47. *Proxemics* is the area that studies:
a. touching
b. gestures
c. eye contact
d. space

c 48. The poem WE ARE PEOPLE deals with:
a. scientific problems
b. political problems
c. racial and cultural problems
d. economic problems

b 49. The meaning of "melting pot" is
a. discriminación
b. fusión de razas en una sola
c. un solo idioma
d. integración

b 50. *Haptics* is the field that studies:
a. body movement
b. touching
c. gestures
d. eye behavior

c 51. What is polychronism?
a. the non-verbal touching system
b. one to one sequence
c. many at a time
d. contrasting gestures

d 52. The Puerto Rican culture is a _____ culture.
a. polychronic
b. staring (in passing) (for men)
c. touching
d. all of the above
e. "a" and "b" above.

f 53. The shifting of eyes and fan-visión means for Latins:
a. attention
b. inattention
c. anticipation of new comers
c. intimacy
e. "a" and "d" above
f. "a" and "c" above

a 54. When a Puerto Rican child avoids looking straight at the person talking to him, he feels
a. respectful
b. hostile
c. disinterested
d. none of the above

b 55. A Puerto Rican woman can smile and stare at
a. strangers (any sex)
b. a woman stranger
c. a man stranger
d. a child only

b 56. Anglos use
a. more gestures than Puerto Ricans
b. fewer gestures than Puerto Ricans
c. the same gestures as Puerto Ricans
d. none of the Puerto Rican gestures.

KEY

Test — B

Name _____

Sec. _____ Date _____

CULTURAL IDENTITY AND NON-VERBAL COMMUNICATION

I. TRUE OR FALSE: On the spaces provided to the left of each statement, write a 0 if the statement is False, and a + if the statement is True.

0 1. We are aware of the sounds and gestures we make.

\+ 2. Everybody takes his own particular culture very much for granted.

\+ 3. The Spanish "conquistadores" came close to destroying the whole Taino population of Puerto Rico.

0 4. Culturally speaking, we are the products of this present moment.

0 5. Man is entirely free even though he has been conditioned by culture to act in ways that are beyond his control.

\+ 6. Culture is the way of life of a people.

\+ 7. Every single person is the heir of a vast cultural wealth.

\+ 8. Some of the cultural changes we are witnessing at present make the attainment of man's goal in life, namely happiness, very hard to attain.

0 9. You can shed culture.

+ 10. Cross-cultural understanding is an important need at present.

+ 11. The full acceptance of the reality of culture would have very positive effects in our lives.

0 12. White America is culturally disposed to the "melting pot" idea.

+ 13. Puerto Rico is an example of a "melting pot".

+ 14. The new version of the American dream is "to find and experience the new enterprise of living together".

0 15. In the field of proxemics, the intimate distance at which people interrelate in the United States is the same as in Latin countries.

0 16. Kinesics is the field that studies touching.

0 17. Monochronism means "many at a time".

+ 18. If culture is learned, then it can be taught.

+ 19. When you do anything that is different from what you learned in your culture you feel awkward and uncomfortable.

0 20. Occulisics is the field that studies body movements.

+ 21. Americans give less importance to attire than Puerto Ricans.

+ 22. The United States is a non-touching culture.

II. FILL IN THE BLANKS: On the spaces provided to the left of each statement, write the word that best completes the statement.

65%
35% 23. According to the American anthropologist Ray L. Birdwhistell, communication is at most _____% language and _____% non-verbal communication.

"jibaro"; hillbilly 24. Puerto Ricans from the hill country of the island, have a style of talking different from that of the coastal region. Theirs is called _____ speech.

different 25. All cultures are neither superior nor inferior to others: they are simply _____.

material 26. Some cultures may be superior to others only in their _____ and artistic products.

(Found on pages 4-5 of NVC in P.R.) 27. Give the names of three activities — primary systems of culture — which function and vary from culture to culture.

learning 28. Man depends on _____ in order to adapt and survive.

switching 29. The skill of _____ (3 words) is fundamental in
cultural cross-cultural relationships.
channels

prejudice 30. The poet Edith Segal is worried about one very negative characteristic of her American culture, namely, _____ against certain minority groups because of their color or ethnic origin.

in tune 31. In order for one person to understand another, both must be _____ with each other.

polychronic 32. Latin countries are _____-ic while the U.S.A.
monochronic is _____-ic.

fan 33. People from Latin cultures seem to have
tunnel _____ vision as opposed to _____ vision among people from Nordic cultures.

words 34. In order to relate better with Americans, Puerto Ricans should use _____ together with their gestures.

III. MULTIPLE CHOICE: On the spaces provided to the left of each statement, write the letter of the choice you think best completes the statement.

c 35. The _____ woman may have given the present Puerto Rican woman her basic traits.
a. African
b. French
c. Indian
d. Spanish

a 36. By the time we are _____, and we are ready to enter school, each one of us is already a cultural and linguistic entity.
a. seven
b. ten
c. twelve
d. fifteen

c 37. At present, there are over _____ Puerto Ricans in the United States.
a. 5,000
b. 50,000
c. 1,000,000
d. 5,000,000

c 38. One way to free ourselves from some of the normal constraints of culture is by _____ it.
a. studying
b. observing
c. comparing
d. ignoring
e. "a", "b", "c" above.

d 39. All cultures like all languages are very _____ products of man.
a. simple
c. inadequate
b. recent
d. old

c 40. How a man or a woman behaves is the result of
a. his/her sex
c. culture
b. education
d. social status

d 41. Man evolved culture as a means
a. of smothering himself.
b. and medium in which to move, live and breathe.
c. of developing his own uniqueness.
d. "b" and "c" above.
e. "a" and "b" above.

b 42. Looking steadily on the eyes of an older person makes a Puerto Rican child feel:
a. comfortable
c. secure
b. disrespectful
d. courteous

a 43. _____is the field that studies the way we use our eyes in inter-personal relations.
a. Occulisics
c. Proxemics
b. Kinesics
d. Haptics

b 44. a. Haptics studies _____.
c. space
b. touching
d. eye contact

c 45. Rubbing of forefinger and next finger with thumb means:
a. What did you say?
c. Softness
b. That one.
d. Forget it!

a 46. "Thank you" may be expressed by means of:
a. a smile
c. pointing with the lips
b. a wiggle of the nose
d. rubbing hands

c 47. The meaning "very small, tiny" corresponds to the gesture:
a. wiggling of nose with or without wrinkling of forehead.
b. a broad smile, followed by puckered lips.
c. holding thumb against forefinger, close to end of same.
d. moving finger from side to side.

f 48. Some characteristics of Puerto Rican culture are:
a. touching.
b. closer spaces than in the U.S.A.
c. fewer gestures than in the U.S.A.
d. handling of the trunk as if it were made up of parts.
e. "a" and "c" above.
f. "a", "b", and "d" above.

KEY

Test — C

Name _____

Sec. _____ Date _____

CULTURAL IDENTITY AND NON-VERBAL COMMUNICATION

I. TRUE AND FALSE: On the spaces provided to the left of each statement, write a 0 if the statement is False and a + if the statement is True.

+ 1. Puerto Ricans have a definite cultural and linguistic tradition.

0 2. Puerto Ricans are a pure race with no influence whatsoever from any ethnic group except the Spanish.

0 3. The Spanish "conquistadores" destroyed all of the Taino population of the Island.

+ 4. Culture and all its functions are learned before we enter school, and they function completely out of awareness.

+ 5. Cultures are neither superior nor inferior to others: they are simply different.

+ 6. As a cultural being, each one of us must decide whether our culture is helping us or hindering us in fulfilling our main purpose in life, namely, our self realization.

+ 7. Culture limits man's freedom somewhat.

+ 8. It is in observing what other people do out of awareness that we realize what we ourselves do.

+ 9. By studying the culture of others, we deepen the awareness of our own.

__+__ 10. If a culture goes against man's salvation through love and service, that culture produces alienation or anomie in the individual members of the same.

__0__ 11. Emotions and feelings are irrelevant to culture.

__0__ 12. The ideal job is to understand foreign cultures, not our own.

__0__ 13. According to the poem "We are People", when we measure human worth, all people are unequal.

__+__ 14. Man is bound by hidden rules and is not master of his fate so long as he remains ignorant of his culture.

__0__ 15. White America is disposed to the "melting pot" idea.

__+__ 16. Most language teachers are unaware that communication is much more than just words and sentences.

__+__ 17. One proof that the U.S.A. is trying to regain the American dream is the passing of the Bilingual Education Act of 1968.

__0__ 18. Personal distance in the U.S.A. and other Nordic countries is closer than in Latin countries.

__0__ 19. United States and Puerto Rico are touching cultures.

__+__ 20. There are all kinds of non-verbal activities in even the simplest of greetings.

__+__ 21. When teaching dialogues one must also teach the non-verbal activities that accompany the words.

__+__ 22. A behavior which is considered natural and normal in one culture may be classified as rude or pathological in another.

__0__ 23. Americans give much more importance to attire than Puerto Ricans do.

__+__ 24. Americans handle their trunk rigidly.

__+__ 25. There is more body movement in Puerto Rico than in the U.S.A.

__0__ 26. In the United States, men are allowed to stare at women.

__0__ 27. Latin Americans use fewer gestures than Americans (U.S.A.).

II. FILL IN THE BLANKS: On the spaces provided to the left of each statement, write the word that best completes each statement.

American English 28. Neo Ricans are _____ Puerto Ricans who speak _____.

mulatto 29. The African brought to Puerto Rico their dark skin and frizzly hair so evident in the _____ which so many of us are.

(Found on pages 4-5 of NVC in P.R.) 30. Mention three of the ten primary systems of culture.

learning 31. Man depends on _____ to adapt and survive.

culture 32. _____ is the way of life of a people.

prejudice 33. The poet Edith Segal is worried about a very negative characteristic of her American culture, namely, _____ against minority groups with dark skins and ethnic origins other than Nordic.

social context 34. All communication is a function of _____ (2 words)

N.V.C. 35. We agree that not only the language of other cultures should be studied but also their _____ systems.

proxemics 36. _____ is the field that studies space.

35% 65% 37. Ray L. Birdwhistell suggests that communication among humans is at most made up of _____% language and _____% non-verbal activities.

words 38. Puerto Ricans have to use _____ besides their gestures in order to relate better with Americans.

kinesics 39. _____ is the field that studies body motions and gestures.

III. MULTIPLE CHOICE: On the spaces provided to the left of each statement, write the letter of the choice you think best completes the statement.

c 40. The Puerto Rican ethnic identity is a mixture of
a. German, English and Arabs.
b. French, Martians and African.
c. Spanish, Indian and African.
d. Chinese, Spanish and Cowboys.

c 41. The African multitudes were brought and disembarked where we now find
a. Arecibo, Ponce, Mayagüez.
b. Humacao, Caguas, Cayey.
c. Loiza, Carolina, Canóvanas.
d. Barranquitas, Naranjito, Camerio.

b 42. All cultures and all languages are very _____ products of man.
a. simple
b. old
c. recent
d. inadequate

a 43. Some cultures may be superior to others only in
a. their material products.
b. their daily activities.
c. their basic living activities.
d. all of the above.

d 44. The skill of switching cultural channels is important and necessary today because
a. cultures are getting closer.
b. our culture is being destroyed.
c. we will find it easier then to accept others.
d. "a" and "c" above.
e. "b" and "c" above.

b 45. These are all quotes from E. T. Hall except
a. The true job is not to understand foreign cultures but to understand our own.
b. Culture can be shed.
c. If culture is learned, then one should be able to teach it.
d. The universe does not yield its secrets easily, and culture is no exception.

c 46. The citizens of the U.S.A. which are discriminated against are
a. Nordic Europeans
b. Anglo Saxons
c. Blacks, Brown, and Orientals
d. all of the above.

b 47. For communication to take place between members of the same culture
a. only the speaker must be in tune.
b. both speakers and listeners must be in tune.
c. only the listener must be in tune.
d. it is not necessary to be in tune.

c 48. In order to communicate effectively in a culture different from our own, we must study its
a. NVC systems.
b. proxemics, kinesics, haptics.
c. linguistic and non-verbal systems.
d. linguistic system.

b 49. The modern version of the American dream is
a. to emigrate to the U.S.A.
b. to find and experience new ways of living together.
c. to start a brotherly love campaign.
d. to be what one is and not care about what others are.

b 50. People from polychronic cultures seem to have _____ vision.
a. fan
b. tunnel
c. circle
d. vertical

c 51. Puerto Rican culture is a
a. non-touching culture
b. monochronic culture
c. touching culture
d. tunnel vision culture

d 52. Constant touching, slapping of backs, kissing, rubbing of bodies, etc., are examples of
a. proxemics
b. kinesics
c. occulisics
d. haptics

c 53. A smile in Puerto Rico may mean:
a. Excuse me, please.
b. Thank you.
c. Please.
d. You're welcome.
e. All of the above.
f. "a" and "c" above.

b 54. Puerto Ricans are:
a. monochronic
b. polychronic
c. non-touching
d. rigid in walking

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